

COMMON SCHOOL COURSE

Spencerian
SYSTEM OF
Penmanship.

R. R. SPENCER.

American Book Company

NEW YORK. CINCINNATI. CHICAGO

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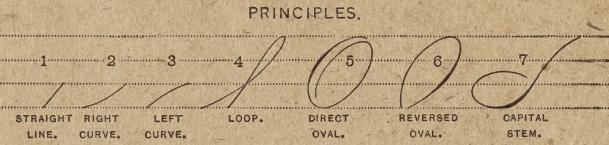
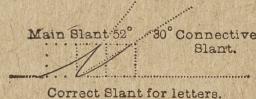
REVISED
EDITION

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HAND CHART OF SPENCERIAN WRITING.

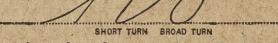
GIVING PROPORTIONS, CLASSIFICATION, ANALYSIS, ETC OF LETTERS.

PRINCIPLES.



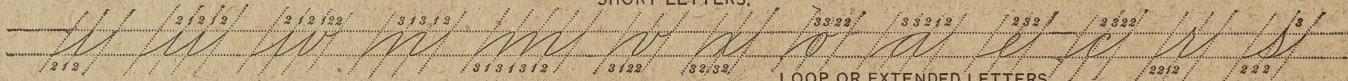
How the simple lines or Principles

ANGLE

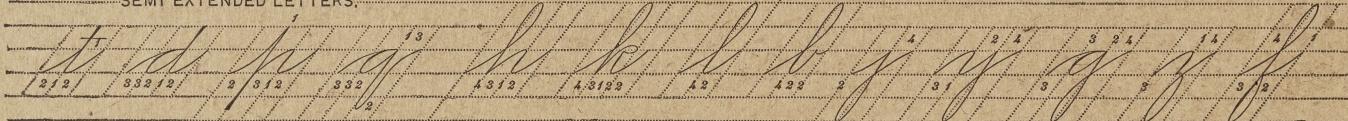


join to form letters and their parts.

SHORT LETTERS.



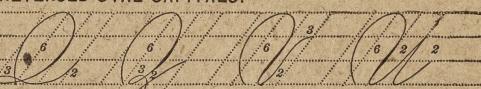
SEMI EXTENDED LETTERS.



DIRECT OVAL CAPITALS.



REVERSED OVAL CAPITALS.



LETTERS FROM CAPITAL STEM.

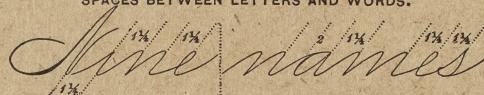


CAP STEM LETTERS.

STEM OVAL CAPITALS.



SPACES BETWEEN LETTERS AND WORDS.



The unit for measuring both the heights and widths of letters and figures, in medium standard writing, is the vertical height of small i, and is called a *space*. On the above chart the dotted horizontal straight lines show the spaces in height, and the oblique straight lines the spaces in width, of each letter, exhibiting clearly their proportions. Thus, we see at a glance that small n is one space in height, and three spaces in width. The small figures about the letters designate the Principles of which they are composed. The u, for example, is composed of principles 2, 1, 2, 1, 2. In respect to the diagram showing the three ways in which Principles join to form letters, it should be noted that, in small letters, the union is always by angle or short turn, while in capitals the broad turn prevails with occasional short turns and angles.

COPY BOOK NUMBER ONE.

Script is now taught with slate and pencil in the lowest primary departments of the best schools. For this reason the monotonous drill on whole pages of single letters is no longer required in books of this grade, and it is therefore replaced in this series by matter better adapted to present educational ideas, more pleasing, and far more profitable.

Small letters are presented in the same order as before, but instead of only the thirteen short letters **the entire alphabet** is represented in this book.

Each letter, after being repeated separately a number of times, is given in combination **at the beginning, middle, and end of words.**

To add interest such words have been selected as may be combined into **phrases pleasing to children.** Phrases have been used instead of sentences, for the purpose of avoiding the use of capitals. Meaningless combinations and unfamiliar words have been omitted. The semi-extended and loop letters are reviewed in phrases near the end of the book.

Practice upon the numerals is provided in the side columns in first half of the book, the capitals being introduced in the corresponding columns in the latter half, taking but little space, but giving correct models.

The capitals may be practiced on trial paper if, in the judgment of the teacher, such drill is desirable at this early stage,

The repetition of the head-line in the middle of the page, giving the advantage of a fresh copy, is a valuable feature in a child's first writing book. *Other important matter is placed upon the cover and inset sheet.*

Much instruction may be gained in regard to the proportions of letters by consulting **the Hand Chart** on the 2d page of cover.

The description of the letters will prove especially valuable to those desiring to teach their construction, not alone through imitation, but by analysis and proportion.

The Movement Exercises on page 3 of cover will meet the needs of those teachers who think that more attention to movement drill is desirable.

These exercises are to be used at the discretion of the teacher, but not more than one-fourth of the time allotted for the writing lesson should be given them. As a rule, the practice should be upon loose paper at the beginning of the lesson. **Position, pen-holding, etc.,** are carefully illustrated by cuts and explained by text.

• Height of small letters, one-eighth of an inch.

THE HAND CHART upon the opposite page presents, by a very simple and accurate method, the measurements of all the letters and figures.

RULING.—Of the horizontal lines, real or imaginary, measuring the heights of letters and their parts, that on which the writing rests is called the **Base Line**; that to which the tops of the short letters extend, the **Head Line**, and that to which the tops of the loop and capital letters extend, the **Top Line.**

SLANT is the inclination of writing. The slant of a stroke is measured by the size of the angle it makes on its right with the base line. The main, or downward, strokes in writing have usually a slant of 52° , which is hence called the **Main Slant.** The oblique dotted rulings upon the Hand Chart are upon the main slant.

The curves connecting the straight lines in small letters, in medium writing, are mostly on a slant of 30° , which is named the **Connective Slant.**

Both slants are quickly found also by means of a square, as shown on left of Hand Chart, at top, as follows: Find a point in the top of the square distant from its left end $2\frac{1}{3}$ of its three equal parts, and a line drawn from that point to lower left corner of square will be on **Main Slant.** From a second point to the right of the first, a distance equal to one side of the square, draw another line to same corner, and this line will be on the **Connective Slant.**

MEASUREMENT.—The unit for measuring both the **heights** and **widths** of all letters and figures, in medium writing, is the vertical height of small i (exclusive of dot), and is called a **space**, or an **i-space**. The horizontal rulings upon the Hand Chart are a **space** apart (measured vertically), and the oblique rulings across the letters are also a **space** apart (measured horizontally).

PARTS OF LETTERS.—The constituent parts of letters are called **Principles**, and are shown at top of Chart with the specific name of each underneath it. The first four are the Principles of the small letters, and the remainder those of the capitals.

The letters are grouped upon the Chart according to their similarity of form; and, except the Short and Semi-extended Classes, the groups are named according to the Principles more or less prominent in their construction.

HOW LINES UNITE.—The simple lines, or Principles, unite by **Angle**, and by **Turn** to form letters. Joining by **Angle** is where the union is in a sharp point or angle, as at the top of the i. Joining by **Turn** is where the lines unite in a curve. If this curve be quite small it is called a **Short Turn** (the only one used in small letters); if the curve be larger, as in the capitals generally, it is called a **Broad or Oval Turn.**

FORMATION OF LETTERS.—The lines of the rulings, both horizontal and oblique, across the letters, are one **i-space** apart. The **height** of any letter is therefore the number of spaces it occupies between the **horizontal lines**; and the **width** of any letter is the number of spaces it occupies between the **slanting rulings**.

Examination of the Chart will thus enable the pupil to give the height and width of any letter, in spaces, and generally to determine the measurement of its parts, and their proportions to each other, as well as the proportions of the whole letter to other letters. When a letter terminates not **upon** the space rulings, but between them, a careful scrutiny will determine whether the fractional part is a half, third, or fourth of a space.

In the matter of **slant**, also, the oblique rulings on the Chart being all on **main slant** (52°), the pupil can easily see what parts of the letters are **parallel** with the rulings and hence on main slant, and what parts are **not parallel** with them, but have an inclination greater or less than the main slant. All lines passing from lower left, and ending in upper right corner of the little lozenge figures formed by the rulings, are on the **connective slant.**

Analysis of a letter is dividing it into its elementary lines or Principles. To do this, compare the form of the letter and its parts with the representation of the Principles upon the Chart, and decide what Principles compose it. Reference to the small figures about the letters will determine whether your analysis is correct.

In like manner by comparing the union of any two lines with those in the diagram on right of Chart at top, the pupil will be able to determine whether they unite by **angle**, or **short turn**, or **broad turn.**

SPACING between letters in words, and between words, is illustrated in the words "**Nine names**," on Chart. Between letters in words it is $1\frac{1}{3}$ spaces, measured at head line, except in the a, d, g, and q. Top of **pointed oval** in those letters should be two spaces to right of a preceding letter. The beginning point of each word should be directly beneath the terminating point of the preceding word.

SHADING is a matter of taste. It should be smooth, uniform in strength and slant, and not too heavy. To secure these qualities turn the hand well over to the left, bringing the points squarely to the paper. An even, regular pressure, gradually increased and diminished with the shade, will then produce the desired result.

The **FIGURES** should be as carefully taught and practiced as the letters. They are one and one-half spaces in height, except the 6, which extends above base line two spaces, and the 7 and 9, which commence one and one-half spaces above base line and extend one-half space below it. All the figures, except the 1 and the o, are one space in width. The o is one-half space in width.

LETTERS AND PRINCIPLES.

A brief description of each letter and principle is given below, for the benefit of those who may desire it in addition to the graphic measurements of the Hand Chart. The counts, to be used in drilling upon the letters in concert, will be found with each description.

The constituent parts of the small letters are the First, Second, Third, and Fourth Principles.

The *First Principle* is a *straight line*, usually on the main slant (52°), and made with a downward motion of the pen.

The *Second Principle* is a *right curve*, usually on the connective slant (30°).

The *Third Principle* is a *left curve*, usually on the connective slant.

The *Fourth Principle, or Loop*, begins on baseline with a right curve, which rises 3 spaces, then joins by short turn with a slight left curve, which descends 2 spaces, and crossing first curve at head line, merges into a straight line, descending to base on main slant. Width of loop, $\frac{1}{2}$ space. Width on base line, 1 space.

The Fifth, Sixth, and Seventh Principles are the main constituents of the capital letters, though the other Principles aid somewhat in their construction.

The *Fifth Principle* is the *Capital O*, and is described on p. 3.

The *Sixth Principle* is the *Reversed Oval*. Hight, 3 spaces. Width, 2 spaces. Opening at base line, $\frac{1}{2}$ space. Curves on right and left about equal.

The *Seventh Principle* is the *Capital Stem*. Hight, 3 spaces. Hight of base, $\frac{1}{2}$ spaces. Longer diameter of base oval, $\frac{1}{2}$ spaces; shorter diameter, $\frac{1}{2}$ spaces; slant of base oval, 15° . Stem finishes, $\frac{1}{2}$ space from its descending line.

For illustration of the Principles, see *Hand Chart*.

SMALL LETTERS.

General Rules.—1. All small letters begin at base line, and end at head line.

2. All the turns joining parts of small letters are of one size, and should be made *short as possible without stopping the motion of the pen*.

The *i* combines *princs. 2, 1, 2*; which unite in an angle at top and a short turn at base. Hight (without dot), 1 space. Width, 2 spaces. Dot, 1 space above middle stroke and in line with it. *Count, 1, 2, 1, dot.*

The *u* combines *princs. 2, 1, 2, 1, 2*. It is the *i* (without dot), with its last two lines repeated. The lines unite in two equal angles at top and two short turns at base. The three curves are similar, and the two straight lines parallel. Hight, 1 space. Width, 3 spaces. *Count, 1, 2, 3, 4, 1.*

The *w* combines *princs. 2, 1, 2, 1, 2*. 2. Its first four lines same as in the *u*. Hight, 1 space. Width, 3 spaces. From second angle to dot, and thence to finish of letter, each $\frac{1}{2}$ space. *Count, 1, 2, 3, 4, 5, dot, 1.*

The *n* combines *princs. 3, 1, 3, 1, 2*. Its lines unite in two short turns at top, and in an angle and short turn at base. The two straight lines are parallel, the curves equal, the turns uniform. Hight, 1 space. Width, 3 spaces. *Count, 1, 2, 3, 4, 1.*

The *m* combines *princs. 3, 1, 3, 1, 2*. It is the *n* with its first two lines repeated. Hight, 1 space. Width, 4 spaces. *Count, 1, 2, 3, 4, 5, 6, 1.*

The *v* combines *principles 3, 1, 2, 2*. Hight, 1 space. Width, 2 spaces. From upper turn to dot and thence to finish of letter, each $\frac{1}{2}$ space. From lower turn finish like *w*. *Count, 1, 2, 3, dot, 1.*

The *x* combines *principles 3, 2, 3, 2*. Hight, 1 space. Width, 2 spaces. Narrow openings at top and base; each, $\frac{1}{2}$ space. The *x* is best made without lifting pen. *Count, 1, 2, 3, 4, 1.*

The *o* combines *princs. 3, 3, 2, 2*. Oval on main slant, $\frac{1}{2}$ space wide, and its sides equal in curvature. Hight of letter, 1 space. Width, $\frac{1}{2}$ spaces. Length of final curve, $\frac{1}{2}$ space. *Count, 1, 2, 3, 1.*

The *a* combines *princs. 3, 3, 2, 1, 2*; uniting in angles at top and turns at base of letter. Hight, 1 space. From left side of oval to straight line at mid-height, 1 space. Second curve retraces first $\frac{1}{4}$ its length. *Pointed oval*, $\frac{1}{2}$ space wide and on connective slant. *Count, 1, 2, 3, 4, 1.*

The *e* combines *princs. 2, 1, 3, 2*; uniting in turns at top and base. Second curve like second curve of *o*. Hight of letter, 1 space; of loop-crossing, $\frac{1}{2}$ space. Width of letter, 2 spaces; of loop, $\frac{1}{2}$ space. *Count, 1, 2, 1.*

The *c* combines *princs. 2, 2, 3, 2*. Hight, 1 space. Small dot descends $\frac{1}{2}$ space. Width, 2 spaces. Width of top, $\frac{1}{2}$ space. Second and third curve same as in *e*. *Count, 1, 2, 3, 1.*

The *r* combines *princs. 2, 3, 1, 2*. Hight, entire, $\frac{1}{2}$ spaces; of shoulder, 1 space. Full width, 2 spaces. Width of shoulder, $\frac{1}{2}$ space. *Count, 1, 2, 3, 1.*

The *s* combines *princs. 2, 3, 2, 2*. Hight, entire, $\frac{1}{2}$ spaces; of dot above base, $\frac{1}{4}$ space. Width, 2 spaces. Distance from first to second curve, $\frac{1}{2}$ space above base, about $\frac{1}{2}$ space. *Count, 1, 2, dot, 1.*

The *t* combines *princs. 2, 1, 2, 1*. Its lower half is like the letter *i*, without dot. Full hight and width, each, 2 spaces; height of cross, $\frac{1}{2}$ spaces; length of cross, 1 space, $\frac{1}{2}$ to left and $\frac{1}{2}$ to right of shaded line. *Count, 1, 2, 1, cross.*

The *d* combines *princs. 3, 2, 1, 2*. It is like the *a* with its straight line elongated 1 space upward and shaded. Hight, 2 spaces. *Count, 1, 2, 3, 4, 1.*

The *p* combines *princs. 2, 1, 3, 1, 2*. It extends 2 spaces above and $1\frac{1}{2}$ spaces below base line. Width, 3 spaces. Last three lines like the last three of *n*. *Count, 1, 2, 3, 4, 1.*

The *q* combines *princs. 3, 3, 2, 1, 2*. Extends 1 space above and $1\frac{1}{2}$ below base line. First curve and *pointed oval* as in *a*. Opening between straight line and last curve, at base line, $\frac{1}{2}$ space. *Count, 1, 2, 3, 4, 1.*

The *h* combines *princs. 4, 3, 1, 2*. Hight and width, each, 3 spaces. Loop, or 4th prin., formed as above described; and remainder of letter like right half of *n*, with down stroke lightly shaded. *Count, 1, 2, 3, 4, 1.*

The *k* combines *princs. 4, 3, 2, 1, 2*. Hight, 3 spaces; height of right half, $1\frac{1}{2}$ spaces. Width of base, $2\frac{1}{2}$ spaces. Between straight lines, $\frac{1}{2}$ space, full. *Count, 1, 2, 3, 4, 1.*

The *l* combines *princs. 4, 2, 2*; joined in a narrow turn at base. The lower third (without shade) is like the *z*. Hight, 3 spaces. Width, 2 spaces. *Count, 1, 2, 1.*

The *b* combines *princs. 4, 2, 2*. Hight, 3 spaces; main width, 2 spaces. From loop crossing to dot and thence to end of final curve, each $\frac{1}{2}$ space. *b* is simply *l* with a termination like *w*. *Count, 1, 2, 3, 1.*

The *j* combines *princs. 2, 4*. Loop same as in *h* inverted and reversed. Loop crossing at base line. *j* extends 1 space above, and 2 below base line. Main width, 2 spaces. Dot, 1 space above straight line on main slant, as in *i*. *Count, 1, 2, 1, dot.*

The *y* combines *princs. 3, 1, 2, 4*. It is the *h* inverted and reversed. First three lines like last three of *n*. Extends 1 space above and 2 below base line. Width, 3 spaces. *Count, 1, 2, 3, 4, 1.*

The *g* combines *princs. 3, 3, 2, 4*. Extends 1 space above and 2 below base line. First curve and *pointed oval* precisely as in *a*. *Inverted loop* as in *j* and *y*. *Count, 1, 2, 3, 4, 1.*

The *z* combines *princs. 3, 1, 4*. Extends 1 space above and 2 below base line. Main width, 2 spaces. From angle at base to loop crossing, $\frac{1}{2}$ space. First two lines similar to first two of *n*. *Count, 1, 2, 3, 1.*

The *f* combines *princs. 4, 3, 2, 2*. Extends 3 spaces above and 2 below base line. Main width, 2 spaces. Width of upper and lower loops, each $\frac{1}{2}$ space. Two last curves unite angularly at base line. *Count, 1, 2, 3, 1.*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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2 w 2

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3 m m m in m m m m m in in 3

3 *www in in in min min min min* 3

3 n m m n m n m n m n m n m n m n 3

3 *mmminminminminmin* 3

3 n n n i n w i n m n m m m i m i n 3

3 *n n n i i i i n n n n m m m m i i i i* 3

3 *mmminminmmin* 3

m m m in in in m m m m m in in in

3 *nnnn in in in m m m mi mi mi* 3

4 w w w w w w w w m m m m m m m m m m 4

4 vvvvvvvvvi vimaxaxaxmix4

4 rr rr rr rr vi vim xx xx xix mix 4

4 w w v v v v v v i v i v i v i v i x x x x x x i x i x mix 4

Four years of vivisection and animal experimentation

Four very similar maxima are visible.

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9 d d d d dim ride in wide wood 9

9 d d d d dim ride in wide wood 9

9 d d d d dim ride in wide wood 9

9 d d d d dim ride in wide wood 9

10 p p p pine pins upon pump 10

10 p p p pine pins upon pump 10

10 p p p pine pins upon pump 10

10 p p p pine pins upon pump 10

10 p p p pine pins upon pump 10

10 p p p pine pins upon pump 10

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11 q q q q q que a queer sacque 11

If thought too difficult, the capitals on this and following pages need not be written till the small letters are finished through the book, when they can be taken up in special lessons.

Oh h h h her wish a richer sash E

Oh h h h her wish a riches sash E

Oh h h h her wish a riches sash E

Oh h h h her wish a riches sash E

Oh h h h her wish a richer sash E

Oh h h h her wish a riches sash E

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Oh h h h her wish a riches sash E

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D k k k keen kind ink maker C

D k k k keen keen ink maker C

D k k k keen keen ink maker C

D k k k keen kind ink maker C

D k k k keen kind ink maker C

X l l lone sails on calm canal W

X l l lone sails on calm canal W

X l l lone sails on calm canal W

X l l lone sails on calm canal W

X l l lone sails on calm canal W

X l l lone sails on calm canal W

X l l lone sails on calm canal W

X l l lone sails on calm canal W

X l l lone sails on calm canal W

X l l lone sails on calm canal W

X l l lone sails on calm canal W

X l l lone sails on calm canal W

g b b b bee on bud cub in cabin Q

g b b b bee on bud cub in cabin Q

g b b b bee on bud cub in cabin Q

g b b b bee on bud cub in cabin Q

g b b b bee on bud cub in cabin Q

g b b b bee on bud cub in cabin Q

g b b b bee on bud cub in cabin Q

g b b b bee on bud cub in cabin Q

g b b b bee on bud cub in cabin Q

g b b b bee on bud cub in cabin Q

g b b b bee on bud cub in cabin Q

V j j jar jars ajar join rejoin U

V j j jar jars ajar join rejoin U

V j j jar jars ajar join rejoin U

V j j jar jars ajar join rejoin U

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V j j jar jars ajar join rejoin U

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If y y y y you your merry ways I

If y y y y you your merry ways I

J q q go gone too eager to sing A

J q q go gone too eager to sing A

J q q go gone too eager to sing A

J q q go gone too eager to sing A

J q q go gone too eager to sing A

J q q go gone too eager to sing A

J q q go gone too eager to sing A

J q q go gone too eager to sing A

J q q go gone too eager to sing A

J q q go gone too eager to sing A

J q q go gone too eager to sing A

J q q go gone too eager to sing A

N y z y z y z a x z e r o z i n c s i z e s q u i z M

N y z y z y z a x z e r o z i n c s i z e s q u i z M

N y z y z y z a x z e r o z i n c s i z e s q u i z M

N y z y z y z a x z e r o z i n c s i z e s q u i z M

N y z y z y z a x z e r o z i n c s i z e s q u i z M

N y z y z y z a x z e r o z i n c s i z e s q u i z M

N y z y z y z a x z e r o z i n c s i z e s q u i z M

N y z y z y z a x z e r o z i n c s i z e s q u i z M

N y z y z y z a x z e r o z i n c s i z e s q u i z M

N y z y z y z a x z e r o z i n c s i z e s q u i z M

N y z y z y z a x z e r o z i n c s i z e s q u i z M

T f f a fire afar on fine roof F

T f f a fire afar on fine roof F

T f f a fire afar on fine roof F

T f f a fire afar on fine roof F

T f f a fire afar on fine roof F

T f f a fire afar on fine roof F

T f f a fire afar on fine roof F

T f f a fire afar on fine roof F

T f f a fire afar on fine roof F

T f f a fire afar on fine roof F

T f f a fire afar on fine roof F

It two queer deer in pine woods K

S our home my book seven elms S

G four guns just one zinc mine P

P clean hands and clean books R

CAPITALS.



The *O* is *prins.* 5. Height, 3 spaces. Width, $2\frac{1}{2}$ spaces. Distance between two left curves $\frac{1}{2}$ space. Terminating point, $\frac{1}{2}$ space above base. Curves upon right and left, equal. *Count*, 1, 2, 1.



The *E* combines *prins.* 3, 2, 3, 5. Full height, 3 spaces. Height of base, 2 spaces; width of same (horizontally), 2 spaces. Length and width of top, $\frac{1}{2}$ length and width of base. Between left curves in base oval, $\frac{1}{2}$ space. Small loop at right angles to main slant. *Count*, 1, 2, 3, 4, 5, 1.



The *D* combines *prins.* 3, 2, 3, 2, 3, 2. Height, 3 spaces. Width, 3 spaces. Begins $2\frac{1}{2}$, and ends $\frac{1}{2}$ space above base. Between left curves, $\frac{1}{2}$ space. Small loop, $\frac{1}{2}$ space high and $\frac{1}{2}$ space wide. *Count*, 1, 2, 3, 4, 1.



The *C* combines *prins.* 3, 2, 3, 2. Height, 3 spaces. Height of beginning point, $2\frac{1}{2}$ spaces. Width of large loop and spaces to its right and left, each, 1 space. Lower end of loop, $\frac{1}{2}$ space above base. *Count*, 1, 2, 3, 1.



The *X* combines *prins.* 6, 3, 2. Height, 3 spaces. Width of *reversed oval*, 2 spaces. Width of letter at top line and at base line, each $1\frac{1}{2}$ spaces. The two main parts of *X* touch each other at half-height of letter. *Count*, 1, 2, 3, 1.



The *W* combines *prins.* 6, 2, 3, 3. Height, 3 spaces. Final curve, 2 spaces high, and ends 1 space to right of preceding line. Width of letter at top line, $1\frac{1}{2}$ spaces, at base line, 2 spaces. *Reversed oval* as in *X*. *Count*, 1, 2, 3, 4, 1.



The *Q* combines *prins.* 6, 3, 2. Height, 3 spaces. Final curve, 1 space high and ends 1 space to right of shaded curve. Main width of base, 3 spaces. Width of top, 2 spaces. Small loop, 1 space long and $\frac{1}{2}$ space wide. *Count*, 1, 2, 1.



The *Z* combines *prins.* 6, 3, 2, 4. Extends 3 spaces above, and 2 spaces below base line. *Reversed oval* as in *X* and *W*. Smaller loop crossing $\frac{1}{2}$ space above base line. Crossing of larger loop is on base line and $\frac{1}{2}$ space to right of smaller loop. Width of loop below base line, $\frac{1}{2}$ space, full. *Count*, 1, 2, 3, 4, 1.



The *V* combines *prins.* 6, 2, 3. Height, 3 spaces. Width of *reversed oval*, $1\frac{1}{2}$ spaces. Final curve, 2 spaces high, and ends 1 space to right of shaded line. The *reversed oval* is modified by being narrower, having its left side fuller, and the lower two thirds of its right side mostly a straight line on main slant. *Count*, 1, 2, 1.



The *U* combines *prins.* 6, 2, 1, 2. Height, 3 spaces. Height of right half, 2 spaces, and of final curve, 1 space. Reversed oval as in *V*. Distance between straight lines, 1 space. *Count*, 1, 2, 3, 4, 1.



The *Y* combines *prins.* 6, 2, 1, 4. Extends 3 spaces above and 2 below base line. Formed like the *U* to second turn of latter at base. Thence it finishes with *inverted loop*, like that in small *j*. Width of inverted loop, $\frac{1}{2}$ space, full. Distance between straight lines, 1 space. *Count*, 1, 2, 3, 4, 1.



The *J* combines *prins.* 6, 7. Height of letter, 3 spaces; of base oval, $1\frac{1}{2}$ spaces. Extent of base, horizontally, $2\frac{1}{2}$ spaces. Width of top, 1 space. Shaded line crosses left curve $\frac{1}{2}$ space above base. *Count*, 1, 2, 1.



The *F* combines *prins.* 6, 2, 3. Extends 3 spaces above and 2 below base line. Width of upper loop, 1 space; of lower loop, $\frac{1}{2}$ space, full. Loop-crossings both $\frac{1}{2}$ space above base. Final curve ends 1 space above base line and 1 space to right of larger loop. Notice that middle third of second line in *J* and *F* is on main slant. *Count*, 1, 2, 1.



The *A* combines *prins.* 7, 3, 3, 2. Height, 3 spaces. Width (exclusive of cross), 3 spaces. Width on base line, $1\frac{1}{2}$ spaces. For proportions of *capital stem*, see description of 7th Principle. The cross begins $1\frac{1}{4}$ spaces above base, passes to middle of opening at head line, and crosses left curve $\frac{1}{2}$ space above base. *Count*, 1, 2, 3, 4, 1.



The *N* combines *prins.* 7, 3, 3. Height, 3 spaces. Final curve, 2 spaces high, and ends 1 space to right of preceding line. Full width, 4 spaces. Formed like *A* to point where long left curve approaches base line. *Count*, 1, 2, 3, 1.



The *M* combines *prins.* 7, 3, 3, 2. Height, 3 spaces. Width of base (exclusive of final curve), 4 spaces; at top, 1 space. Form like *N* to second point of contact with base line. *Count*, 1, 2, 3, 4, 1.



The *T* combines *prins.* 7, 3, 2, 3, 2. Height, 3 spaces. Width, entire, 4 spaces; at head line, $2\frac{1}{2}$ spaces; of cap, 3 spaces. Stem in *T* and *H* is $\frac{1}{2}$ space shorter than in *A*, *N*, and *M*, but its base oval is of same height and width. Cap begins 2 spaces above base and terminates $1\frac{1}{2}$ spaces to right of stem. *Count*, 1, 2, 3, 4, 1.



The *F* combines *prins.* 7, 3, 3, 2, 3, 2. It is simply the *T* with final curve of stem continued across its main stroke, and united in an angle at mid-height of letter,

with a slight left curve descending $\frac{1}{4}$ space on main slant. *Count*, 1, 2, 3, 4, 5, 6, 1.



The *H* combines *prins.* 2, 7, 3, 3, 2. Height of right side, 3 spaces; of left side, $2\frac{1}{2}$ spaces. Entire width (exclusive of cross), 4 spaces. Width at base, $3\frac{1}{2}$ spaces. Stem oval similar to those in *A*, *N*, and *M*, and divided a little below its middle by long right curve. Cross as in *A*. *Count*, 1, 2, 3, 4, 5, 1.



The *K* combines *prins.* 2, 7, 3, 2, 3, 2. Height of right side, 3 spaces; of left side, $2\frac{1}{2}$ spaces. Width, entire, 4 spaces; at base line, $3\frac{1}{2}$ spaces. Left half, and distance between halves at top and base, same as in *H*. Small loop; at mid-height, and at right angles to main slant. *Count*, 1, 2, 3, 4, 5, 1.



The *S* combines *prins.* 2, 7. Height, 3 spaces. Width, entire, $2\frac{1}{2}$ spaces; of top, $\frac{1}{2}$ space, full. Loop-crossing, at about mid-height. Capital stem more erect than in *A*, *N*, and *M*; with more curve in main stroke; and its oval divided below middle by right curve. *Count*, 1, 2, 1.



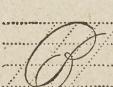
The *L* combines *prins.* 2, 7, 3, 2. Height, 3 spaces. Formed like *S* to point, where stem recrosses first curve. Small loop passes $\frac{1}{2}$ space to left of first curve and is about 1 space long. Final curve, 1 space high, and ends 1 space to right of shaded line. *Count*, 1, 2, 1.



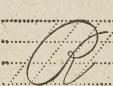
The *G* combines *prins.* 2, 3, 2, 2. Height, 3 spaces. Height of angle to right of loop, $1\frac{1}{2}$ spaces; of loop-crossing, 1 space. Width, entire, 3 spaces; at head line, $2\frac{1}{2}$ spaces; of loop, $\frac{1}{2}$ space, full. *Count*, 1, 2, 3, 4, 1.



The *P* combines *prins.* 7, 3, 2, 2. Height, entire, 3 spaces; of beginning point, $1\frac{1}{2}$ spaces; of finishing point, $1\frac{1}{2}$ spaces. Between stem and left side of letter, 2 spaces. Between stem and curve to its right at top, $\frac{1}{2}$ space, full (measured at right angles to slant). *Count*, 1, 2, 1.



The *B* combines *prins.* 7, 3, 2, 2, 3; and is like *P* to point where right curve recrosses stem. Small loop, at right angles to main slant, and its left end at mid-height of letter. Between stem and curves to its right toward top and base, $\frac{1}{2}$ space (measured at right angles to slant). *Count*, 1, 2, 3, 4, 1.



The *R* combines *prins.* 7, 3, 2, 2, 3, 2. Formed like *B* to completion of small loop; whence it is finished like *K*. Final line 1 space high and ends 1 space to right of preceding line. *Count*, 1, 2, 3, 4, 1.

POSITION.

A right way of sitting at the desk, and of holding the pen, have much to do with the progress of the pupil toward becoming a ready writer. The teacher should therefore give special attention to these important matters at the outset, and then recur to them again and again until the approved method is established.

The position in writing should be such as to enable the pupil to use his hand and pen freely, and to the best advantage. It should likewise be healthful, permitting free respiration and as much ease otherwise as the seat and desk will admit.

The light should be well considered, and a position chosen, if practicable, that will secure to the pupil its full benefit. A light from above, over the left shoulder, is regarded the best. A front light is good, if not too low



FIG. 1—RIGHT-SIDE POSITION.

or too bright. Cross lights and lights from the right are objectionable.

All the pupils of a class should observe the same position for writing. In public schools, either the *Front* or the *Right-side* position is generally used.

In both of these positions (see cuts 1 and 2), the body is to be easily erect, or inclining gently forward from the hips, with the chest full and the shoulders square; the feet not drawn back, but placed in front, level upon the floor, with the knees a little more than at right angles; the fore-arms about at right angles to each other, the right one resting at its fullest part upon the desk, with the wrist clear from the table, and the hand resting lightly upon the nails of the third and fourth fingers. The left arm steadies the body, leaving the right free for writing; and the left hand keeps the copy-book in proper position with its lines for writing about at right angles to the right fore-arm and hand.

"WRITE AS RAPIDLY AS IS CONSISTENT WITH GOOD FORM."—P. R. Spencer.

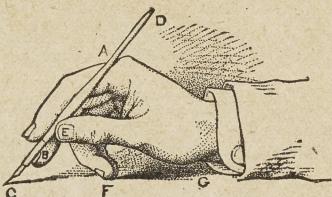


FIG. 3.

The *special* points of the *Right-side* and *Front* positions are clearly shown in the accompanying illustrations, and are as follows:—

Right-side Position.—In this position (see Fig. 1), while the above directions are to be observed, the pupil sits with his right side toward the desk, and near it without touching. His right fore-arm rests on the desk parallel to its front edge. The copy-book has its hinge-side also parallel to front edge of desk, and is held in place by the left hand.

Front Position.—In assuming this position, sit directly *facing* the desk (see Fig. 2), and near to, but not in contact with it. Let the fore-arms rest equally upon the desk, and the book be in front and turned obliquely till the lines for writing are about at right angles to the fore-arm and hand. The general directions already given are likewise to be attended to.

HAND AND PEN.

The illustrations (Figs. 3 and 4) give a clear idea of the most approved position of the hand, and the best method of holding the pen in writing. The letters in the following description refer to the points marked by the corresponding letters in the cuts.

The pen is held *tightly* between the first and second fingers and thumb, crossing the forefinger forward of the knuckle (A), and the second finger at the root of the nail (B). The thumb touches the holder opposite (E) the first joint of the forefinger. The third and fourth fingers are bent under, lightly touching the paper on the tips of the

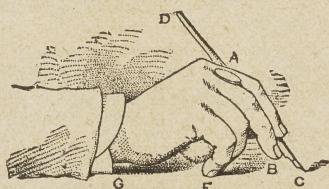


FIG. 4.

nails, giving the hand its *sliding rest* (F), and only point of contact with paper or table. The wrist is elevated above the desk (G), and the fore-arm rests upon its fullest part, called the *muscular* or *arm-rest*, near the elbow.

The thumb and pen fingers are slightly bent and should hold the pen with its point (C) pressing the paper squarely (to produce smooth lines). Turn hand over to left until top of holder points over right shoulder.

Moving Paper and Arm-rest.—When a line in the copy-book, or on other paper, has been written through, it is necessary, before beginning the next line below, to move either the right arm backward or else the book upward a distance equal to the space between the writing lines. In this case the book should be moved rather than the arm.

Again, after writing a part way across the page, the



FIG. 2—FRONT POSITION.

hand is not in a position to go farther easily without a readjustment, by either moving the paper to the left or the arm-rest to the right. The latter course is considered the best. This shifting of the rest should, of course, occur *between* words, and not in the midst of one; so that no exact rule, as to how far to write before changing the rest, can be given that will be good in every place. But, in general, after writing a *quarter* of the way across a page of ordinary breadth, the arm-rest should be moved to the right a distance equal to about one-fourth the width of the page; and the process should be repeated at the end of the second and third quarters.

In Book I. of this series, the distances between the figures at base of the pages, show how far the pupil may write without changing the rest of his arm.

A fuller treatment of Position and Pen-holding will be found in the "Theory of Spencerian Penmanship."

MOVEMENT.

Form, in writing, is the picture of a movement, and movement the result of a proper action of the writing muscles. These muscles, therefore, before we can expect a satisfactory handwriting, are to be rendered strong and supple. This can be done by judicious drill in the Movement Exercises given here and in the other books of this series.

Finger Movement is the action of the first and second fingers and thumb. The thumb and second finger are the principal agents in this movement, the forefinger assisting to hold the pen securely,—but not tightly,—and to regulate its pressure upon the paper. The finger movement alone is inadequate for practical writing. It is used in Exercise 3 and in the downward strokes of the other exercises, aided somewhat by the fore-arm.

Fore-arm Movement is the action of the fore-arm, from its muscular rest near the elbow as a centre, sliding the hand upon the nails of the third and fourth fingers, the wrist not touching the desk. It can move the hand in any direction, but most easily in a course at right angles to the fore-arm, or nearly so. Exercise 1 is executed with the pure fore-arm movement.

Combined Movement.—This is the best movement for practical writing. It unites the fore-arm with the finger movement, the former carrying the hand along, while the latter assists in shaping the letters.

The Whole-arm Movement is used in striking large capitals, flourishing, and sometimes in movement exercises. It consists in the action of the whole arm, from the shoulder, with the elbow raised, the hand gliding upon the nails of the third and fourth fingers.

Modified by using the arm-rest, it becomes the fore-arm movement.

DIRECTIONS.

Special drill lessons in position and movements should be given before writing in the copy-books is begun; and thereafter at beginning of each lesson.

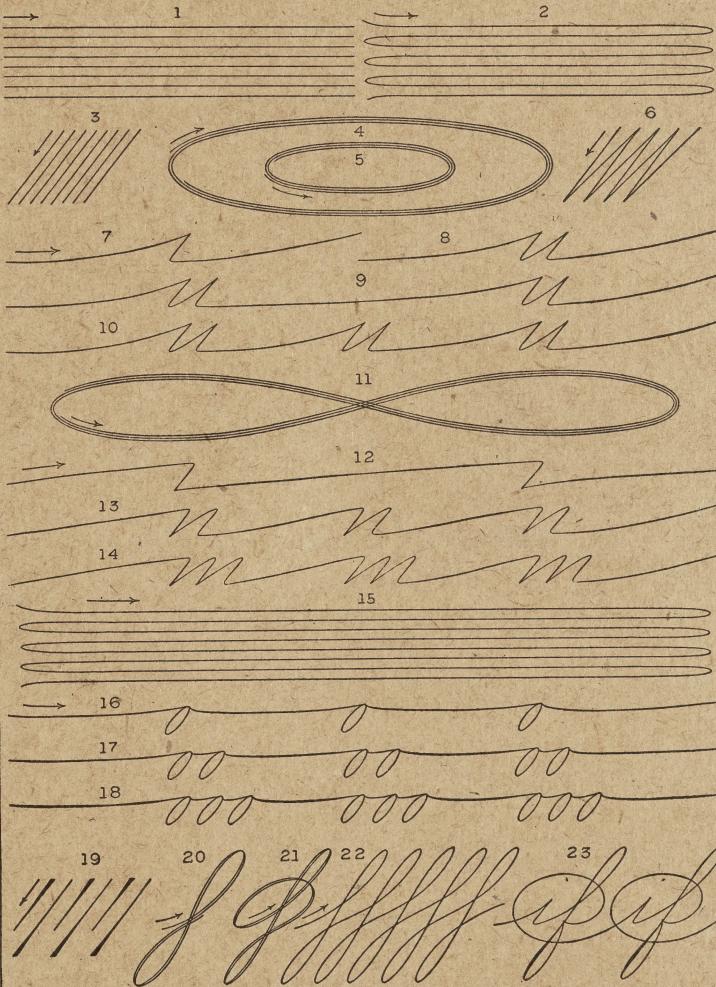
Paper folded the size of this book, or blank pages of old copy-books, may be used.

Have the pupils move in concert, the teacher counting for each stroke. For example, in Exercise 1, the teacher should say:—Ready, 1, 2, 3, 4, 5, 6, 7, 8; Ready, 1, 2, etc.

FIRST

SERIES.

MOVEMENT-DRILL EXERCISES.



The pupils should move promptly to the counting, making the horizontal strokes with the fore-arm movement, sliding the hand on the nails of the third and fourth fingers, with the wrist off the desk, holding the pen lightly and with its points pressing equally upon the paper.

Strokes may be *dictated* in some cases, in place of counting; thus in *Ex. 8*, instead of saying 1, 2, 3, 4; 1, say:—*Right, straight, right, straight, right.*

The direction of the pen in executing the exercises is shown by the arrows.

Exercise 1. Horizontal lines from left to right, with fore-arm movement. *Ex. 2* is similar to *Ex. 1*, with strokes made both right and left, by fore-arm movement.

Exs. 3 and 6 give drill in making strokes on main slant. In such strokes the action of the fingers predominates, aided somewhat by that of the fore-arm.

Exs. 4 and 5, require combined movement, in which the fore-arm movement is the more prominent. In *Exs. 7, 8, 9, 10, 12, 13, 14, 16, 17, 18*, curved connecting lines are to be made chiefly with fore-arm movement, and the downward strokes chiefly with finger movement.

Ex. 11 presents compound curves made right and left, with combined movements. *Ex. 15* is an extension of *Ex. 2*, fore-arm movement.

Ex. 10. Same movement as in *Ex. 3* described above—prepares for the “Semi-extended Letters.” *Exs. 20, 21, 22, 23* (combined movement, action of fingers predominating), apply specially to “Extended Loop Letters.”

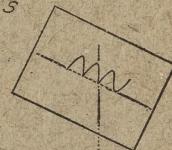
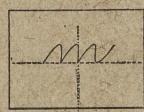
When the lesson in the copy-book is on a letter not found in the exercise chosen for that lesson, such letter may be substituted for the one in the exercise, as follows: *w* for *u* in *Ex. 10*; *v* or *x* for *n* in *Ex. 13*; *a* for *o* in *Ex. 16*; *e* or *c* for *o* in *Ex. 18*.

COUNTS.

Exs. 1, 2, 3, and 6—1, 2, 3, 4, 5, 6, 7, 8, and repeat. *Exs. 4 and 5*—1 to 10; one for each side of ovals. *Ex. 7*—1, 2, 1. *Ex. 8*—1, 2, 3, 4, 1. *Ex. 9*—1, 2, 3, 4; 1, 2, 3, 4; 1. *Ex. 10*—1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1. *Ex. 11*—1 to 10. *Ex. 12*—1, 2; 1, 2, 1. *Ex. 13*—1, 2, 3, 4; 1, 2, 3, 4; 1, 2, 3, 4; 1. *Ex. 14*—1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6; 1. *Ex. 15*—1 to 8. *Exs. 16, 17, and 18*—1, 2, 3; 1, 2, 3; etc. *Ex. 19*—1 to 6. *Ex. 20*—1 to 11. *Ex. 21*—1, 2, 3, 4; and repeat. *Ex. 22*—1 to 11. *Ex. 23*—1, 2, 3, 4, 5; 1, 2, 3, 4, 5; 1, dot, dot.

SPENCERIAN
STYLE OF WRITING
IN STANDARD, VERTICAL
AND BACK-HAND POSITIONS.

POSITIONS OF PAPER FOR WRITING THE
DIFFERENT HANDS



EDGE OF TABLE.

THESE DIAGRAMS ARE ADAPTED TO THE FRONT POSITION OF BODY, WHICH IS
THE BEST, IF LIGHT AND FURNITURE PERMIT.

STANDARD BUSINESS-SPEED HAND.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

VERTICAL HAND.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

BACK HAND.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

STANDARD BUSINESS-SPEED

1 2 3 4 5 a b c d e f g h i j k l m n o p q r s t u v w x y z 6 7 8 9 0

VERTICAL

1 2 3 4 5 a b c d e f g h i j k l m n o p q r s t u v w x y z 6 7 8 9 0

BACK.

1 2 3 4 5 a b c d e f g h i j k l m n o p q r s t u v w x y z 6 7 8 9 0